

## WORKING FOR STAGE CHILDREN

### BENEFIT TO RAISE FUNDS TO MODIFY THE LAWS.

Mare Klaw Tells of the Purpose of the Organizations Three States Which Now Prohibit Children Under 16 From Appearing on the Stage.

It does not very often happen that a theatrical benefit is given merely for the sake of an idea. When managers arrange a programme and singers and actors volunteer to perform it it is usually with the object of helping some unfortunate colleague or assisting some institution.

But the matinee on Monday at the Metropolitan Opera House has no such direct purpose. It has been organized by the National Alliance for the Protection of Stage Children, formed for the purpose of protesting against the laws of those three States, Illinois, Massachusetts and Louisiana, that refuse to allow children under 16 to act. The persons interested in the success of this propaganda come from the various walks of life, as the list of the general committee will show.

It is not alone to make it possible for stage children to earn their living and allow managers to produce in these States the plays they can give elsewhere that the present movement was organized. The actors and the managers who are interested in it believe that the profession should not rest under the stigma of being a trade and be regulated by the same laws that apply to business. Mrs. Fiske, John Alexander, Augustus Thomas, Prof. W. M. Phelps, the Rev. Thomas Slicer, the Rev. Percy S. Grant, Daniel Frohman, H. B. Harris, Levi Meyer, W. J. Kerngood, C. R. Oberwager, Kate Douglas Wiggin, Julia Marlowe, Annie Russell, Mary Shaw, F. F. Mackaye, Edith Ellis Furness, Cynthia Westover Alden, Winthrop Ames, Francis Wilson, Josephine Peabody Marks and J. J. Barry are the members of the general committee. George C. Tyler is the chairman of the committee which has arranged the benefit for Monday afternoon, and his associates are Mare Klaw and Daniel and Charles Frohman.

There is just as much opposition to the



"THE BLUE BIRD." LEFT TO RIGHT—GLADYS HULETTE AS TYLTYL, EDITH WYNNE MATTHISON AS LIGHT, CLARIBEL CAMPBELL AS MYTYL.

and see what the nature of the child's employment is. We are perfectly satisfied with any such law. It will be acceptable in any city. Here in New York children under 16 are not allowed to sing or dance. Personally I think there are certain objections to that. It will always be impossible, for instance, so long as such a law is allowed to exist ever to train adequate ballet dancers for the American stage, because they must begin young, when their muscles are pliant. The law was passed, I presume, to make it impossible for children to appear under any circumstances in dance halls of such character as would interfere with their morals. It does not affect the drama anyhow and for that

travelling expenses of an adult to look after them, which may be the child's mother or anybody selected to guard it.

"One of the most vigorous opponents of child actors is Felix Adler, who places his objection wholly on educational grounds. He says he has a theatre connected with his Society for Ethical Culture where children can act if they want to and in the meantime be educated. Everybody knows that the ability to read and write is a condition precedent to the actor's profession. So children are certain to be taught to read and write and after that it lies within their own power to acquire as much more education as they want."

"Of course there is no school for the actor so good as the stage. Macklyn, Master Betty, Siddons, the Kembells, Salvini, Ristori, Helen Faucit, Edwin Forrest, Joe Jefferson, Maggie Mitchell, Lotta and Ellen Terry are some of the noted actors of the stage who began as children. Henry Irving did not, but Ellen Terry has told in her reminiscences how deeply he always regretted the loss

evil influences in the theatrical profession that would not always be likely to assail it elsewhere. Its health is also very carefully guarded. It is only the ignorance of what the stage child's actual life is that leads to such crusades as those which have barred them from the stage in such important cities as Boston, Chicago and New Orleans."

With the receipts from the benefit at the Metropolitan Opera House it is proposed to begin an active propaganda against the application of the factory laws in the States named. There will be pamphlets and lectures and efforts to awaken the consciousness of the legislators and the public to the fact that there is a great difference between the little workers who have to labor in the factories for hours and the child whose task is wholly mental and is not likely to last on the stage for a longer time than from ten minutes to half an hour. Already there has been an effort made in Boston to have the law repealed. It was not successful.

"I understand," Mr. Klaw said, "that President Eliot was opposed to the repeal

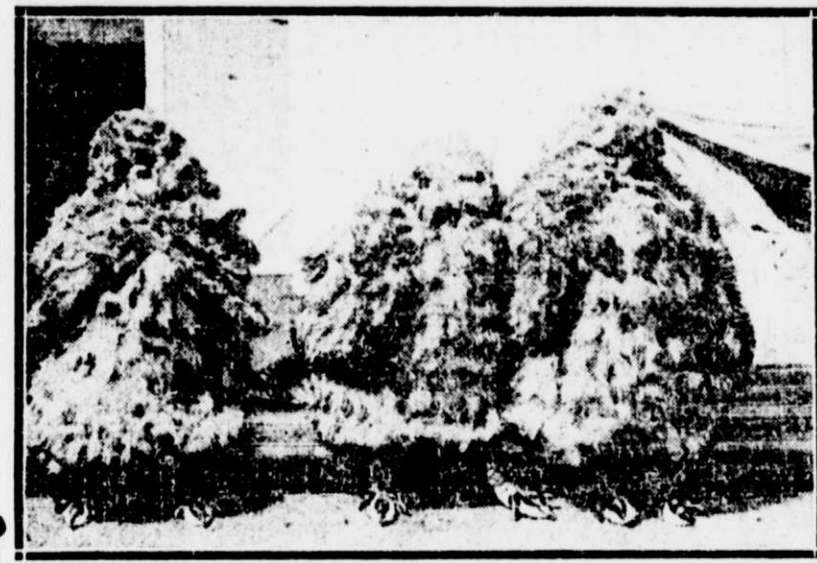


Photo copyright 1910 by Charles Frohman. THE THREE LITTLE CHICKENS IN "CHANTECLER."

of that discipline which he would have had as a child actor. Miss Terry also said that many of his defects sprang from the fact that he had not been trained when he was plastic in body and receptive in mind to the secrets of his art.

"I have never known a single case in my own experience of a child demoralized by its experiences in the theatre. I can not conceive of any circumstances under which a child would be exposed to any

of the law at that time, but still expressed himself in favor of allowing children to act. No effort will be left undone to have these laws repealed. It never could have been that they were conceived in their original formation as applicable to the children of the theatre. Children of the theatre are fortunate among the young workers, and the present attempt to limit their energies in these three States is only the result of activity on the part of those who are ignorant of their condition."



SCENE FROM "REBECCA OF SUNNYSIDE FARM." REBECCA, EMMA JANE, MINNIE SMELLIE, CLARA BELLE SIMPSON AND ALICE ROBINSON.

"THE PIPER." LEFT TO RIGHT—OLIVE OLIVER AS VERONIKA, MASTER JOHN TANSEY AS JAN, EDITH WYNNE MATTHISON AS THE PIPER.

work of this society as there is protest against the laws which the profession now wants repealed.

There are always certain persons," Mare Klaw said to a *Sun* reporter, "who in moments of idleness turn their thoughts to the stage. Clergymen are in the habit of doing this. There are certain other worthy people who with nothing else on their minds turn their thoughts to the theatre. It was just such interference as this that led to the application of the factory laws in Illinois, Massachusetts and Louisiana to the children that went there to play. Of course there is no relation whatever between the work a child on the stage has to do and that imposed on children working in factories unless there is legislation to protect them."

Managers here in New York are entirely satisfied with the situation. Children under 16 who want to act must first obtain a permit from the Mayor. No permit is good for more than a week. That gives the Gerry society plenty of time to investigate

reason is not important.

"But the prohibition of acting by children in dramatic plays would be fatal in many cases. Think of 'King John,' for instance, and all the eminent actors who made their first appearance in that play. Think of course 'The Blue Bird,' 'The Piper' and other recent dramas requiring the presence of children and being impossible when played in which it is indispensable to have children go to Boston now, it is necessary to employ dwarfs. When Mrs. Fiske was playing 'Salvation Nell' in New Orleans she fought the rule, and her manager was arrested every night for allowing a child to appear."

"Nobody with any knowledge of the theatre could ever believe that any harm could come to a child. I would like to know what the fate of any man would be who attempted in any way to harm a stage child and was found out. Children are remarkably beloved by all the company. They get much more for their work in proportion to what they do than adults. It is by no means uncommon for them to receive as much as \$75 a week and the

## OLDEST TOWN IN THE COUNTRY.

Strange Pueblo of Acoma Mentioned in 1539 by Spaniards.

Acoma, an Indian village, has the distinction of being the oldest inhabited settlement in the United States, says the *New York Times*. St. Augustine, the first permanent European settlement planted within the limits of the United States, was founded in 1565.

Acoma was mentioned as early as 1539 by Pizarro. Marcos de Niza and was visited by members of Coronado's army in the following year, twenty-five years before St. Augustine's period of foundation. Early Spanish chroniclers have designated its population at that period as high as 5,000.

Every traveller of greater or less degree traversing the Southwest has heard of this, the most wonderful aboriginal city of earth, cliff built, cloud swept, matchless. It is built on a great old rocky pedestal rising nearly 400 feet above the plain.

The Indians built this pueblo evidently with the intention of resisting the attacks of the Navajos and Apaches, who for many years made war upon this peaceful people. In 1540 Coronado and his band of conquistadors found this little village so impregnable that it was only

after a long siege that he was able to accomplish its capture.

The top of the mesa is said to contain about a hundred and fifty acres. It is only accessible by three circuitous trails, over which, on the backs of these people, had to be brought from the plains below every bit of material used in the construction of the dwellings and church, besides all food, fuel and other articles necessary to their livelihood. One of these trails has recently been enlarged, so that material now may be brought up in a roundabout route on the backs of burros, with which the tribe seems plentifully supplied.

The village proper consists of three parallel rows of adobe houses, three stories, terraced in form and about forty feet high, nearly a hundred in all. In some dwellings live a population of about 200 people. Entrance to the houses is made by ladders, over the roof, passing through passageways to the lower floor or into the second terrace by doors, or up to the third terrace again by ladders. It is said that the senior members of the family live in the first story, the daughter first married gets the second terrace and the second the third terrace. All other members have to seek quarters elsewhere or live with the old people.

The most conspicuous and interesting

building in the pueblo is the ancient adobe cathedral, which stands near the edge on the east side of the mesa. In this church a priest now holds services occasionally. The church is said to be several hundred years old—built some time in the year 1000—and until in recent years the tribe buried their dead under its floor. Now they use the court in front of the church for that purpose.

The building is of Spanish mission style with two large towers facing the front, each of which contains a massive Spanish bell. These bells, upon close inspection, proved to be retained in place by numerous buckskin thongs. In this church hang many paintings, one of which has caused bloodshed and strife. Its possession is believed by the Indians to insure good fortune and plentiful crops, so it is naturally coveted by other tribes. Several times it has been captured by the Laguna Indians, and was recovered by the Acoma only after a bitter struggle.

The two streets of rock meet in a sort of court, where all fiestas and tribal ceremonies take place. The main dance, which takes place early in September, is preceded by services in the church. Afterward the wooden image of the "Sacred Saint," borne by four braves, is carried in front of the line of parade from the church to the dancing ground, where it

is carefully put under guard until the dance is over, which is at sundown. Two sets of dancers, grotesquely attired, male and female, dance alternately all day, at the same time singing an extending thanks to the Good Being for their crops and prosperity and asking that the coming year be favored with plenty of rain and good crops.

During the day fruits, melons and other edibles are distributed freely to all who are present. Inside a temporary enclosure of cornstalks and green branches is placed the "Sacred Saint." At the entrance to this but two Indians with loaded rifles stand guard. During the parade from the old church to the plaza where the dance takes place there is a continuous firing of guns and revolvers, said to be for the purpose of frightening away evil spirits.

One of the events of this day of ceremonies is a ten mile run by two sets of runners, chosen from two factions of the tribe. The Acoma Indians, like the Hopis, are known for their endurance and fleetness of foot. These races are usually from a distance of from ten to twenty-five miles, and the time made is to be wondered at when one remembers that each set of runners have to keep ahead of them a slow stick.

They are not allowed to touch the stick with their hands; they must use their feet only, taking it forward as they run by continually kicking it with their toes. Each stick is about 2 1/2 inches long, and 1 inch wide and is so decorated that each party can easily tell the one belonging to it.

## AUSTRIA'S DEAD FINANCIER

### BARON ALBERT VON ROTHCHILD'S CAREER.

Expert at Chess, Photography, Astronomy and Outdoor Sports—Honored by the Emperor—Varying Estimates of His Wealth—His Domestic Misfortunes.

LONDON, Feb. 15.—Baron Albert von Rothschild, who died at Vienna on February 11 in his sixty-seventh year, was something more than a financier. An enthusiastic amateur photographer, he was regarded in Austria as the chief master in artistic photography. He was one of the best chess players in Vienna, and usually spent three or four hours a day in the chess club of which he was president. His knowledge of astronomy enabled him to be the first to point out the errors of Dr. Frederick Cook's solar calculations when Dr. Cook announced that he had reached the north pole. He excelled in various sports, being a noted huntsman, a good shot and a proficient skater.

Baron Albert, on his father's death in 1871 became sole head of the business, which gradually ceased to be a banking house in the strict sense of the term, and confined itself latterly to the administration of the Rothschild fortune. But that fortune was and is so closely connected with various important financial, industrial and railway enterprises that quite apart from his continued participation in Austrian and especially Hungarian State financial transactions Baron Albert remained the leading private financier of the dual monarchy. In this capacity he will be succeeded by his third son, Baron Louis von Rothschild, who has been for some years associated with him in the business, and has taken part in the management of the Wittkowitz ironworks and in stock exchange operations.

Although Baron Albert seemed to cherish social rather than financial ambitions he led in the main a secluded life, admitting to intimate friendship only those he had known from the days of his youth or persons whose qualities he had thoroughly tested. His palace in the Heugasse, writes a Vienna correspondent, with its treasures in Gobelin, old masters, objects of art and antique furniture, ceased after the death of his wife, Baroness Bettina, Rothschild of Paris, in 1892, to count among the prominent social centres of the Austrian capital and though the tall, slightly bent figure of Baron Albert was frequently seen at official receptions or at the court festivities to which he was admitted in return for services to the state in December, 1887, he found little pleasure in exercising the wholesale hospitality which many men of wealth consider to be among the onerous duties of their position.

He was the first Jew to be received by the Austrian court by patent from the Emperor, who conferred upon him the right to appear at court, a dignity requiring seven noble ancestors.

As chief shareholder of the Credit Anstalt, principal proprietor of the Wittkowitz ironworks, largest stock and shareholder of the Northern Railway (now nationalized) and of the Southern Railway, which the Rothschilds bought from the Austrian State on exceedingly favorable terms, Baron Albert would have had the power, had he possessed the ambition, to become the greatest driving force in the empire. But he remained a passive rather than an active force.

His administrative methods in regard to the Southern Railway evoked the censure of many expert authorities, in particular that of the late Mr. Harriman, who when passing the Rothschild palace on the way to the Semmering some two months before his death expressed in forcible terms disapproval of the Rothschild conception of railway enterprise. Mr. Harriman thought it bad business to overcapitalize and at the same time to starve an important line and predicted dire consequences from persistence in such a policy.

Various estimates of Baron Albert's personal fortunes are published, and they range from \$150,000,000 to \$250,000,000.

Baron Albert had many domestic misfortunes. His wife, a charming woman, died nineteen years ago of an incurable and painful disease. The eldest of his five sons became insane and his second son, Baron Oscar, committed suicide on his return from a trip to America because his father would not immediately agree to his marriage with a governess. His sadness was further increased by the death of his two brothers, Ferdinand and Nathaniel, while his sister and father-in-law in Paris followed each other to the grave within a short time.

A mysterious attempt was made on the late Baron's life in 1909. A letter containing an explosive was sent to him, but exploded before getting into his hands.

## RAISING BANANAS IN MEXICO.

Takes a Year to Get the First Crop—Satisfactory Profits Thereafter.

From *Consular and Trade Reports*. The soil in which the banana is planted should be a sandy loam, and when ploughed and harrowed the ground should be measured in squares of 3 meters (16 feet 3 3/4 inches), which gives about 400 plants to the acre. While the field is being prepared the seed bulbs should be set out in the shade to germinate, requiring only a thin layer of earth to cover them.

When the sprouts reach the height of 1 foot they may be transplanted. When the land is marked into squares a hole 3 feet square and 3 feet deep is made, the plant being placed in the centre. The reason the bulb is planted at this depth is because of the accumulation of leaves and debris, which forms a fertilizer and also retains the moisture.

The land now being set with bananas may be planted with corn, beans or garbanzos, thus reducing the cost of clearing and cultivation the first year. It requires twelve months for a stock to mature and produce a bunch of fruit from the bulb. During the growth of the first stock there will come several shoots, the largest one being allowed to stand, while the others are taken up and replanted.

The stock left will attain sufficient growth to produce one bunch of bananas in four months or three bunches from one plant or 1,200 bunches an acre a year. Planters in the State of Tabasco receive 20 cents gold a bunch at the plantation, and as the cost of production is \$50 an acre, very satisfactory profits are realized.

There is a demand for hogs all over Mexico, which bring \$40 to \$45 each in American currency. On a banana plantation hogs could be fed on small and broken bunches of bananas at a cost not to exceed \$5 each, to which may be added \$5 for other expenses, which leaves a profit of \$30 to \$35, and 25 per cent. can be added if the hog is slaughtered and rendered into lard and the meat sold.

## THE MAKERS OF MAJOLICA IN MEXICO.

Some Typical Examples From the Collection of Mrs. R. W. de Forest Now on Exhibition at the Hispanic Museum in 150th Street.



LARGE BASIN, WITH DARK BLUE "TAFFOOED" DECORATIONS, IN SPANISH STYLE. MADE IN PUEBLA, MEXICO, ABOUT 1680.



ALBARELLO AND JAR, WITH DARK BLUE "SILHOUETTE" DECORATION, IN SPANISH STYLE, 1700-1750.



BARREL-SHAPED FLOWER POT, DECORATED IN CHINESE TASTE IN DARK BLUE, ABOUT 1750.

TALL JAR, WHITE DESIGN, RESERVED IN BLUE GROUND, SHOWING CHINESE INFLUENCE, ABOUT 1680.



LARGE BASIN DECORATED IN VARIOUS COLORS. SUBJECT: "THE BAPTISM OF CHRIST." MADE IN PUEBLA ABOUT 1800.

COVERED BOWL, WHITE GLAZE DECORATED WITH RED AND GREEN PAINT AND GILDING, PROBABLY USED IN CHURCH OR CONVENT, ABOUT 1550.

## FRENCH TOBACCO MONOPOLY.

Net Profits of Almost \$3,000,000,000 in 100 Years.

On December 29, 1810, a decree issued by the Emperor Napoleon Bonaparte created the Tobacco Régie and reserved to the national Government a monopoly of the importation, manufacture and sale of tobacco in all its forms. It was estimated that the monopoly of tobacco might add \$0,000,000 francs to the annual receipts from taxation.

Although this prediction was not immediately fulfilled it was more than realized a few years later, says the *Consular and Trade Reports*, and the revenues from that source have continued to increase as the practice of smoking grew more general and the consumption of high grade cigars and cigarettes augmented with the increased luxury of living and the constantly growing contingent of foreigners who reside more or less permanently in France.

From 1811 to 1814 the revenue from the Régie averaged 63,000,000 francs (\$12,150,000 a year). The receipts of 1909 were 487,064,400 francs (\$94,063,429). The statistics for 1910 are not yet available, but from the fact that the tax on cigars, cigarettes and the better qualities of tobacco was increased during the past summer by about 20 per cent. it is expected that the year recently ended will make a still more opulent showing.

How much of the gross receipts of the Régie are net profits the excess over cost of raw material, manufacture and maintenance is not made public, but it is authoritatively stated that the aggregate net profits derived by the French Government from the tobacco monopoly during 100 years, 1811 to 1910, amounted to \$2,929,500,000.

Add to this the annual profit of \$7,387,200 derived from the monopoly of the manufacture and sale of matches and it becomes evident that the revenues which are derived literally from smoke are among the solid and reliable assets of the French Government.



CANILESTICK IN FORM OF SITTING DOG. WHITE GLAZE DECORATED WITH RED AND GREEN PAINT AND GILDING, PROBABLY USED IN CHURCH OR CONVENT, ABOUT 1550.

## Wildcat Whip Dogs.

From the *Williamsport Gazette and Bulletin*. Silas Rush, L. Hazard and Levi Schnopp, while fox hunting in Juniata township, Huntingdon county, saw the tracks of a wildcat, which they followed to a rocky section of the mountain, where a fierce battle took place between the pursued beast and five dogs, in which the cat came out victor and retired to a cave. The hunters got five sticks of dynamite, blew the rocks away and killed the savage creature. The cat measured 3 feet 6 inches in length and weighed 25 pounds—the largest killed in this part of the State in years.